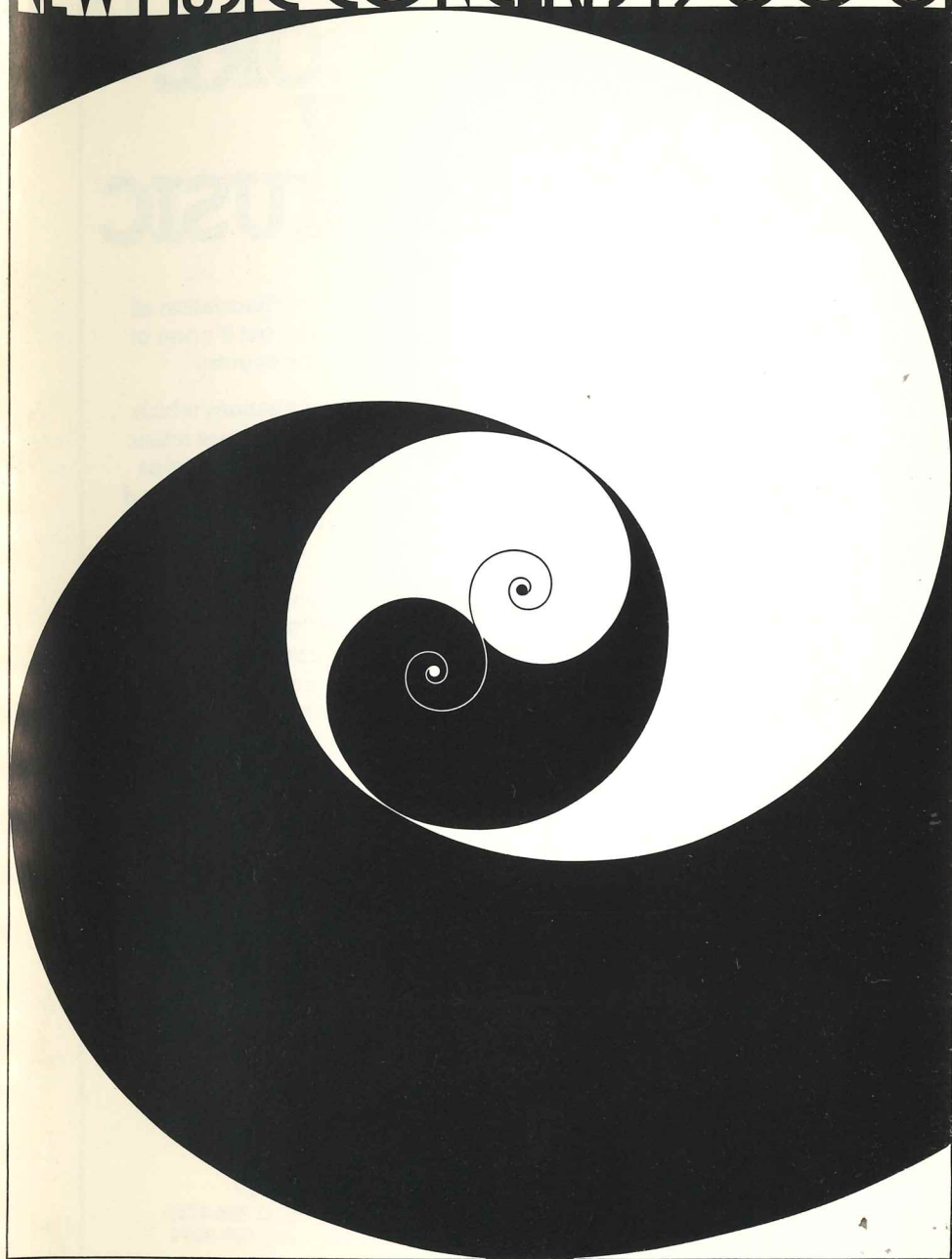


# NEW MUSIC CONCERTS 1980-81



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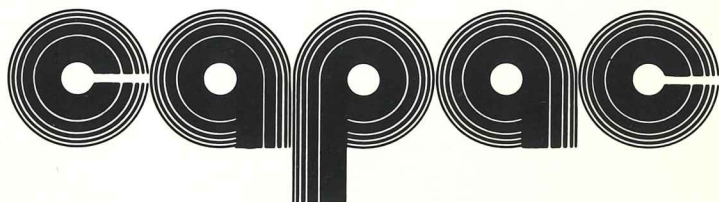
CAPAC is the Composers, Authors, and Publishers Association of Canada. It operates quietly, more or less out of sight, but it's one of the most important musical organizations in the country.

Its major task is to collect licence fees from the organizations which use music, and distribute the money to the composers whose music is being performed. CAPAC is by far the largest organization of its type in Canada in terms of income collected and royalties distributed — and last year passed on more than \$6 million to Canadian publishers and composers.

CAPAC supports a variety of efforts to spread the work of Canadian composers, and offers assistance and guidance to composers involved in the practical day-to-day business of music. It publishes a magazine, *The Canadian Composer*, 10 times each year, and is deeply involved in efforts to have Canada's outdated copyright laws brought into line with today's changing conditions.

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# NEW MUSIC CONCERTS

ROBERT AITKEN  
ARTISTIC DIRECTOR

*presents*

**Joji YUASA**  
composer

**LEO BROUWER**  
guitarist/composer

FEBRUARY 14, 1981  
8:30 p.m.



Walter Hall, Edward Johnson Bldg., University of Toronto

# PROGRAMME

- **Inter-Posi-Play-Tion II  
(1973)**

**Joji Yuasa**

*Robert Aitken, flute;  
Erica Goodman, harp; Russell Hartenberger, percussion*

- **My Blue Sky, No. 3  
(1977)**

**Joji Yuasa**

*Fujiko Imajishi, violin*

- **Trio (1960)**

**Włodzimierz Kotoński**

*Robert Aitken, flute  
Leo Brouwer, guitar; Russell Hartenberger, percussion*

- **Trio (1969)**

**László Kalmár**

*Robert Aitken, flute;  
Leo Brouwer, guitar; Russell Hartenberger, percussion*

**INTERMISSION**

• **Nocturne (1979) \***

*Mary Morrison Freedman, soprano*  
*Lynda Clark, soprano*  
*Patricia Rideout, alto*  
*Karen Skidmore, alto*

*Nonnie Griffen, narrator; Frank Perry, narrator*

*James Campbell, clarinet*  
*Douglas Stewart, flute*  
*James McKay, contrabassoon*

*Russell Hartenberger, percussion*  
*Robin Engelman, percussion*  
*David Kent, percussion*

**Robert Bauer**

*Albert Greer, tenor*  
*Glyn Evans, tenor*  
*Guillermo Silva-Marin, baritone*  
*John Pepper, baritone*

*Adele Armin, violin*  
*Joe Pepper, violin*  
*Rivka Golani-Erdesz, viola*  
*Peter Schenkman, cello*

*James Montgomery, electronics*  
*David Grimes, electronics*  
*Larry Lake, electronics*

• **Canticum**

*Leo Brouwer, guitar*

**Leo Brouwer**

• **Tarantos**

*Leo Brouwer, guitar*

**Leo Brouwer**

• **Per Suonare A Due**  
 (with pre-recorded  
 tape)

**Prologue**  
**Interlude**  
**Grand Pas de Deux**  
**Scherzo de Bravura**

*Leo Brouwer, guitar*

**Leo Brouwer**

• **A Winter Day (1981)\***

**Joji Yuasa**

*Robert Aitken, flute;*  
*James Campbell, clarinet; Marc Widner, piano;*  
*Erica Goodman, harp; Robin Engelman, percussion*

## JOJI YUASA

Joji Yuasa became interested in musical creativity as a premedical student while at Keio University from 1948-51. He subsequently devoted his full time and energy to studies in composition at the Experimental Workshop in Tokyo (1951-57). Yuasa has since toured Europe and North America extensively and has won numerous prizes for his compositions. Some of these awards include the Prix Italia, a presentation from the Japan Art Festival and others for his radio, film and television scores.

Yuasa has been the guest lecturer and teacher at several international centers, and was invited to the "Festival of the Art of this Century" in Hawaii and well as the Japan Crosstalk Festival, featuring multimedia works. He has participated in the Berlin Artist Exchange Program under the auspices of the Academic Exchange Serives of West Germany, and his compositions have been featured in major international festivals in Germany, Holland, New Zealand and Poland. Mr.Yuasa has received commissions from the Koussevitsky Foundation and the ISCM Music Days in Athens. He is currently on the executive of the ISCM.

### Inter-posi-play-tion II (1973) for flute, harp and percussion

"The composition is transformed through the live reactions of three performers' interplaying and interposing. Not only the percussion but all the instruments are used more for their timbre than for rhythm; a specific example of this is the player's use of the superbball mallets to rub various sorts of percussion instruments. Changes in the timbre's density and intensity, i.e. a perspective which arises from the changes in gradation is one of the main principles of this music. It may be said that this work refers to a



sort of ritual activity of Man. This work has been performed in Paris, Berlin, Stockholm and other places in Europe."

My Blue Sky No.3 (1977) for solo violin

"The work was originally composed for prominent violinist Paul Zukofsky and recorded by him for Japan Victor Records. This composition refers to stasis (static) and kinesis (motion) of the movements of sound and a sensation of velocity, of "coming and going" sonority in its spatial vector. I imagined the expanding flight of TIME in between infinitive rapidity and utter stillness while working on this piece."

" The title "My Blue Sky" means the following: an infinitive depth of the clarity of the sky, a unity of Man and the Universe and eternal solitude for the composer. This work has been performed in Berlin, Hamburg, Stockholm and several other European places."

A Winter Day - Homage to Bāshō (1981) \*world premiere for flute, clarinet, piano, harp and percussion

"The composition was completed during the period November 1980 to January 1981, as a commissioned work by the Canada Council."

" The work incorporates two different characteristics and it refers not only to my incessant concern with temporal structure in music but also to an extension of my interest with semiological survey in music. This would particularly be effected by the creative performers' cooperation, such as that of those performing with New Music Concerts. "

" All the pitches in this work are precisely notated. However the vertical relationship among the performers is not strictly given. At one particular section even the temporal structure is being constructed by the performers. "

The title of the work is connected with the Haiku Anthology "Winter Days" by Bāshō, the greatest Haiku poet. While composing this piece, I imagined a cold winter day in Toronto."

#### LEO BROUWER

Leo Brouwer has established himself as one of the top five classical guitarists today through his appearances at major international festivals and concert halls, and through his numerous recordings (at latest count - 35!). His guitar repertoire is extremely versatile, and his recital programmes frequently feature works by Baroque masters together with avante-garde compositions.

As a composer, Brouwer has been recognized especially by his fellow guitarists. Among his composition teachers were Vincent Persichetti, Stephan Wolpe, Isadore Freed, Joseph Iadone and Juan Blanco. His compositions and musical development have been influenced by the music of Ives, Cage, Kotoński, Nono, Kagel and Cardew, as well as by other art forms (such as the works of Paul Klee and the writings of Ghyka and Xenakis). In addition to his prolific writing for guitar, Brouwer has completed 70 non-guitar works; the scores for 55 films and 2 theatre pieces.

Brouwer has been extremely active in the music scene in his native Cuba. He has been the music assistant at Radio Havana (1960-61), director of the Instituto de Arte Industria Cinematográficos (IAIC) from 1960-62 and has taught harmony, counterpoint and composition at the National Conservatory in Havana. Since 1969 he has been the director of the Experimental Music Department of the IAIC.



Leo Brouwer has been heard as a guitarist, composer and conductor in London, Edinburgh, Aldeburgh, Berlin, Avignon, Arles, Rome, Spoleto and Toronto. He has presided over master classes in France, Canada, Martinique, Cuba and Finland and has served on the jury of international competitions in Munich, Caracas and Paris.

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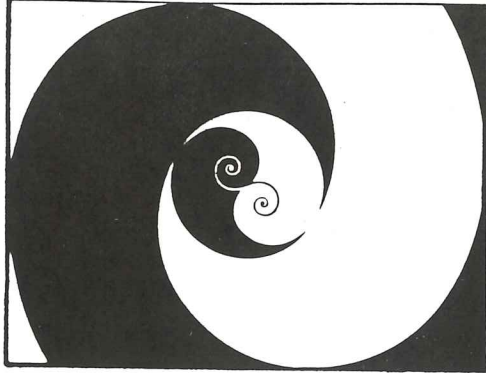
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### WŁODZIMIERZ KOTOŃSKI

Włodzimierz Kotoński was born in Warsaw in 1925. He studied at the Warsaw Academy of Music and the Darmstadt summer courses. Among his teachers were Piotr Rytel in Warsaw and Tadeusz Szeligowski in Poznan. From 1951-59, Kotoński researched Polish folklore at the State Institute of Art. Thereafter he travelled to Paris, where he became acquainted with Pierre Schaeffer and Oliver Messiaen. Through 1966-67 he worked at the Electronic Music Studio of the Westdeutscher Rundfunk in Cologne. He has been involved with the Polish Radio Experimental Studio since its inception in 1958, and has taught electronic music at the Warsaw State Advanced School of Music since 1967. Kotoński was also the vice-president of the Polish Composers Union.

Kotoński has composed extensively. Among his works are chamber and instrumental pieces, electronic works and compositions for chamber orchestra. He has also published three books.

### LÁSZLÓ KALMÁR

László Kalmár the Hungarian composer and music editor was born in Budapest in 1931. He studied composition with Ervin Major and Farkas, and in 1957 was appointed the Editor of the Editio Musica Budapest.

He has composed for diverse instrumental combinations and chamber works, as well as a cantata, music for solo flute, solo violin, solo guitar, piano pieces and works for chamber orchestra.

## ROBERT BAUER

Robert Bauer graduated from the Faculty of Music, University of Toronto in 1972, where he studied composition with John Beckwith and John Weinzweig guitar with Eli Kassner and saxophone with Paul Brodie. He was represented at the Student Composer's Symposium there in 1971, and became the recipient of the League of Composer's Award the same year.

Bauer, as a founding member of Array has had several opportunities to hear his music performed before live audiences. Some of his works have also been broadcast by the CBC. Bauer has also composed for the Factory Theatre Lab and has written a film score. He has been active in the 'Artist in the Schools' programme.

Nocturne (1979) \*world premiere  
for eight voices, two narrators and instrumental ensemble

"Over the centuries, the "night piece" has evolved from a light entertainment, as expressed in the Notturmo of Haydn and Mozart's time, to a melancholy character piece, as in Chopin's Nocturnes, to a more visionary work, like the Nachtmusik of Schumann and Hindemith. My interpretation of the "night piece" includes all three of these elements."

"The opening texts evoke an atmosphere of tranquility. Later texts introduce elements which range from melancholy to horror. One might make the supposition that this is a programmatic piece. In fact, yes it is and very unashamedly so."

"The manner in which texts were applied to this piece was to select fragments of appropriate material and insert these into a predesigned compositional scheme, as opposed to attempting to set a poet's entire thoughts which may at times differ from a composer's. I found this technique very practical and have used it in subsequent works. Commissioned by the CBC, Nocturne is my largest work to date."



ROBERT AITKEN

Robert Aitken is internationally acclaimed as a flutist and composer. He has concertized throughout Canada, Europe, the United States and Japan. After winning the first prize at the Concours International de Flûte de Paris and the Prix de la Recherche Artistique in Royan, his reputation as an outstanding flutist was well established. Among his teachers were the prestigious artists Marcel Moyse, Jean Pierre Rampal, Severino Gazzeloni, Nicholas Fiore and Andre Jaunet. At the age of nineteen he was appointed principal flutist of the Vancouver Symphony, and subsequently held the same position with the Toronto Symphony under noted conductors Seiji Ozawa and Karel Ancerel.

Since leaving the orchestra in 1970 to concentrate on a solo career, he has performed in over 20 countries and made numerous recordings. In addition to appearing as guest soloist with many several major orchestras, he frequently performs with harpist Erica Goodman, harpsichordist Greta Kraus, the Lyric Arts Trio and flutist Per Øien.

Aitken is presently featured in a CBC Festival Toronto series Flute through the Ages.

As artistic director of New Music Concerts and a noted composer, conductor and teacher, Robert Aitken is a recipient of the coveted Canada Music Citation, an award presented for outstanding dedication to Canadian music.

## ERICA GOODMAN

Toronto born, Erica Goodman began her career as a harpist at the early age of nine. While still in high school, she was the harpist of the Toronto and CBC symphonies. She made her debut with the famed Philadelphia Orchestra while studying at the Curtis Institute of Music, and more recently made her Canadian debut with the National Arts Center Orchestra in June 1970. There she was hailed by the Ottawa Journal for her "fine taste, expressive musicianship and superb technique." Chosen to appear as soloist when the National Arts Center Orchestra made their American debut at Lincoln Center, the New York Times noted Miss Goodman's "formidable performance both technically remarkable and thoroughly musical."

A versatile performer, Miss Goodman has a diverse spectrum of musical predilections. In addition to her work with many reputed orchestras, she has performed with flutist Robert Aitken, the Festival Singers of Canada, on radio, television and film, and in the pop field in shows headlining Johnny Mathis, Henry Mancini, Tony Bennett and others. Nor is Miss Goodman a stranger to avante-garde music. She often participates in concerts of contemporary music, including a recent presentation of chamber works by Berio and Holliger. She has been selected by composers Toru Takemitsu and Oskar Morawetz to perform premieres of their works.

New Music Concerts welcomes the CBC  
as co-sponsors of tonight's  
programme.



## FUJIKO IMAJISHI

Violinist Fujiko Imaishi, winner of both the Montreal and Toronto Symphony Competitions, came to Canada after graduating from Toho University in Japan. She has studied with Lorand Fenyves, Ruggiero Ricci, Franco Gulli and the Hungarian Quartet.

Ms. Imaishi has performed as soloist with many leading Canadian orchestras including the Toronto Symphony, the Montreal Symphony and the Atlantic Symphony Orchestra. In addition, she has also performed with the chamber ensemble Camerata, and in concert with the St. Andrews Consort, the Accorde String Quintet, the Toronto Octet and New Music Concerts.

Fujiko Imaishi has vast experience in all aspects of music, and has been a member of the Toronto Symphony Orchestra, the Canadian Opera Orchestra and is the concert master of the National Ballet of Canada Orchestra. She is also active in the commercial recording scene in Toronto, appearing on albums with such artists as Hagood Hardy, Gordon Lightfoot and Moe Koffman. Ms. Imaishi rounds off her hectic career with an active teaching programme.

## RUSSELL HARTENBERGER

Russell Hartenberger is an member of the acclaimed percussion ensemble Nexus, as well as a well-known free-lance musician in Toronto. He performs regularly with New Music Concerts and the Steve Reich Ensemble of New York.

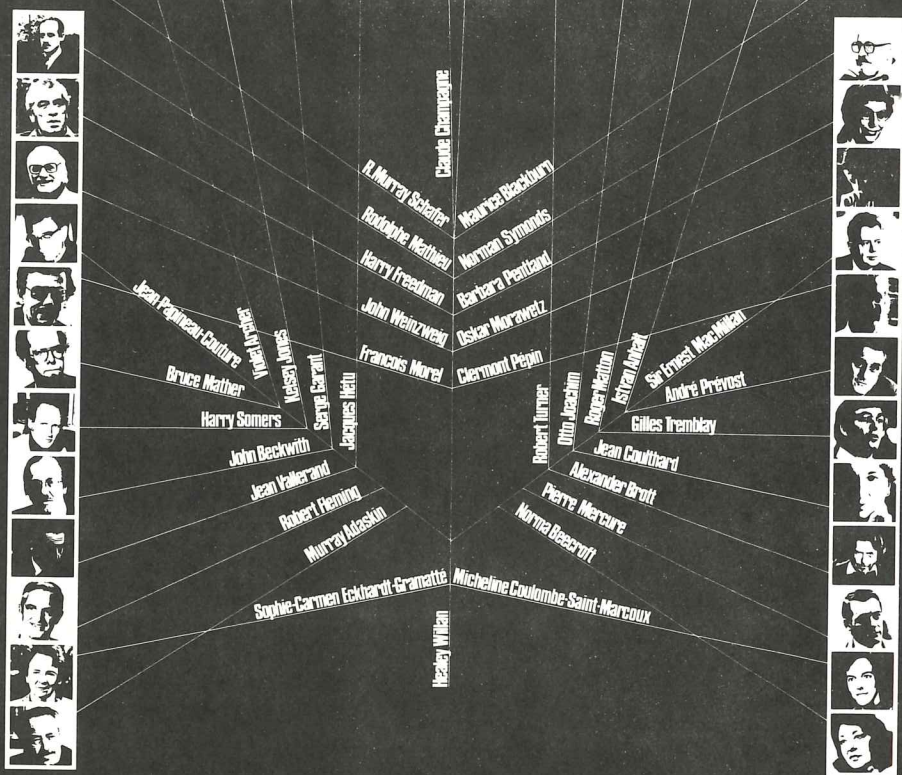
His teachers have included Alan Abel and Fred Hinger - percussion, Ramnad Raghavan - mrdangam, Abraham Adzinyeh - West African drumming, Sharda Sahai - table and Prawotosaputro - Javanese gamelan.

In addition to his career as a performing artist, Russell Hartenberger holds a PhD from Wesleyan College in ethnomusicology. He is the Professor of Percussion at the Faculty of Music, University of Toronto.



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